

## STYLISTIC ASPECT OF CONDITIONAL SENTENCES IN ENGLISH AND UZBEK

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### ABSTRACT

*The article is devoted to the analysis of stylistic aspect of conditional sentences in English and Uzbek. It contributes to the development of comparative typology in general, syntactic typology of two genetically non-related languages in particular. In particular, it compares stylistics of conditionals in compared languages. The results of the study as follows: a) conditional sentences in both languages are stylistically marked so that the emotional and expressive effect should be placed on the reader; b) the ungrammaticality of the conditional constructions in English are observed so as to exert a stylistic effect; a rhetoric question of main clause and repetition of subordinate clauses in Uzbek and a complex sentence consisting of main and subordinate clauses in Uzbek are means of producing a stylistic impact on a reader.*

**Keywords:** *stylistics, style, language use, conditionals, conditional form, conditional meaning, conditional sentence.*

### АННОТАЦИЯ

*Статья посвящена анализу стилистического аспекта условных предложений в английском и узбекском языках. Это способствует развитию сопоставительной типологии вообще, синтаксической типологии двух генетически неродственных языков в частности. В частности, сравнивается стилистика условных предложений в сравниваемых языках. Результаты исследования следующие: а) условные предложения в обоих языках стилистически маркированы таким образом, чтобы эмоционально-экспрессивное воздействие должно было воздействовать на читателя; б) соблюдается неграмматичность условных конструкций в английском языке для оказания стилистического эффекта; риторический вопрос главного предложения и повторения придаточного в узбекском языке и сложное*

*предложение, состоящее из главного и придаточного предложений в узбекском языке, являются средствами стилистического воздействия на читателя.*

*Ключевые слова: стилистика, стиль, употребление языка, кондиционалы, условная форма, условное значение, условное предложение.*

## **INTRODUCTION**

Nowadays, preservation, scientific research and analysis of the linguistic richness of each nation in its native language is one of the important tasks facing the field of linguistics. In particular, an in-depth study of the field of linguistics, which is closely related to the mutual cultural values of peoples, the study of linguistic riches such as sentences that are a direct part of it, and the analysis of factors contributing to the enrichment or decline of peoples' syntactic knowledge. Stylistics as one of the branches of linguistics plays an important role in language research. Especially, comparative stylistics is of great importance in revealing language identity and cultural differences in compared languages. In the process of globalization, many researchers have begun to study the interrelationships of cultures and explored the interrelationships between the concepts of linguistics and culture. In the process of conducting lingvoculturological research, scientists have identified the active and inactive language layers among the world's languages and made a conceptual and empirical analysis of the factors that led to its developmental stages. English, which has become a common language in the international arena, was also selected. As a result, the integration of cultures has highlighted the need to make English an international language of communication.

## **LITERATURE REVIEW**

We state that stylistics deals with language styles used in various contexts. In particular, stylistics is an approach that investigates the various styles used in language. Literary stylistics, on the other hand, refers to the study of style in literary language. "It can be regarded as the study of the fusion of form with content". Stylistic analysis, mainly, plays an essential role in comprehending and understanding a literary work. It, usually, studies the styles and techniques that an author uses in composing his literary work.

In addition, a viewpoint that stylistics is concerned with language choice according to a context is also claimed by us in our research. The choice of linguistic elements is determined by the pragmatic axis or the syntagmatic axis, for instance, the writer can choose between 'dead' and 'pass away'. His / her choice is determined by his / her personality, since every person has his / her own distinctive features that

distinguish him / her from one another. Thus, the style of any person may be shaped by his social and political background, his education, geographical location, etc.

R. Bradford states that “Stylistics provides us with details description of the text in hand and as a result, deepens the process of interpretation and evokes critical thinking (Bradford, 1997, 12). Stylistics can tell us how to name the constituent parts of a literary text and enables us to document their operations, but in doing so it must draw upon the terminology and methodology of disciplines which focus upon language in the real world”. On the other hand, Crystal and Davy (1969), as mentioned by Ogunsiji, says that, “The aim of stylistics is to analyze language habits with the main purpose of identifying from the general mass of linguistic features common to English as used on every conceivable occasion. Those features which are restricted to certain kinds of social context, to explain, where possible, why such features have been used, as opposed to other alternatives, and to classify these features into categories based upon a view of their function in the social context”.

So, stylistics are concerned with the following issues: language styles used in different contexts; the individual style (the author’s style); language choice according to a context.

## RESEARCH METHODOLOGY

In this research, qualitative analysis is used. In addition, linguistic description (to describe main issues of stylistics, to review related literature), stylistic analysis (to reveal stylistic properties of conditional sentences in compared languages), comparative analysis (to reveal allomorphic and isomorphic features of stylistics of conditional sentences in compared languages) methods are used. The research is theoretical by nature. Research materials are conditional sentences in the literary works of English and Uzbek writers.

## RESULTS AND DISCUSSION

Now, it is essential to analyze the stylistic features of conditionals in compared languages.

Example 1: But he seems calm, he thought, and following his plan. But what is his plan, he thought. And what is mine? Mine I must improvise to his because of his great size. *If he will jump I can kill him.* But he stays down forever. Then I will stay down with him forever. (Ernest Hemingway, The old man and the Sea, 1952, 29).

Example 2: They spoke of her as a contestant or a place or even an enemy. But the old man always thought of her as feminine and as something that gave or withheld great favours, and *if she did wild or wicked things it was because she could*

*not help them.* The moon affects her as it does a woman, he thought. (Ernest Hemingway, *The old man and the Sea*, 1952, 15).

Example 3: Each line, as thick around as a big pencil, was looped onto a green-sapped stick so that any pull or touch on the bait would make the stick dip and each line had two forty-fathom coils which could be made fast to the other spare coils so that, *if it were necessary, a fish could take out over three hundred fathoms of line.* (Ernest Hemingway, *The old man and the Sea*, 1952, 15).

From the examples (1,2,3) above, it is clear that in English literary texts, especially, in the work of *The old man and the Sea* by E.Hemingway, the conditional sentences are selected and used for the sake of the expression of the aim of the author. Stylistically, such sentences are marked so that the emotional and expressive effect should be placed on the reader. In the examples above, the conditional constructions are built in a way which is not grammatically correct. For example, according to the standard English, after the conditional conjunction *if* the future present suffix *will* is not used, but in the sentence above, the suffix *will* is used as a result, it produces an emotional impact on the reader. Here, the conditional meaning is forced and as a result, emotional and expressive effect is achieved.

Now, it is essential to analyze stylistic aspect of the conditional sentences in Uzbek.

Example 1: «Ҳали менга осиялсанми? Сен менинг кимлигимни сўраясанми? - буви ўгай қизнинг орқасидан ғазабланарди.- *Агар мени худо жазоламаганда, агар у менинг беш гўдагимни бағримдан юлиб олмаганда, ёлғиз ўғлим ўн саккиз ёшида урушда ўққа учмаганда, чолгинам, меҳрибонгинам Тайгар сурув билан бўронда қотиб қолмаганда, мен сиз, ўрмон одамларининг орасида юрармидим?* Мен сенга ўхшайманми, сенга-я, туғмас? Мен қариган чоғимда сенинг жиннисифат отанг Мўмин билан яшаб юрармидим? Қайси айбим - гуноҳларим учун сен мени бунча қийнадинг, лаънати худо? (Chingiz Aytmatov, *Oq kema*, 1970, 14).

It is clear from this example, in Uzbek, conditional sentence is too long. It consists of main clause and subordinate clause. The main clause is in the form of a question, particularly, a rhetoric question. A specific feature is that the subordinate clauses are composed of four clauses, two of which are marked by the conditional conjunction *if*, whereas the other two are unmarked, without the conditional conjunction. Here, the emotiveness is achieved by means of a conditional sentence, as the sentences is repeated (repetition of stylistic devices); it consists of 4 clauses of

antecedent clauses and one head clause. So, here a stylistic coloring is due to a rhetoric question of main clause and repetition of subordinate clauses.

Example 2: У яна мактабида яқинда ўзларининг ўрмонида пайдо бўлган уч буғу ҳақида қандай қилиб ҳикоя қилиб беришигача ўйлаб қўйди, яъни буғуларнинг оқ урғочиси - бу ўша Шохдор она буғу, унинг каттагина ва бақувват боласи ҳам бор, улар билан улкан шохли баҳайбат кўнғир буғу ҳам бирга, у жуда кучли бўлиб, Шохдор она буғу ва унинг болаларини бўрилардан кўриқлайди. У яна шулар билан бирга, *агар буғулар шу ерда қолиб, ҳеч қайёққа кетиб қолмаса, унда Шохдор она буғу тезда Ўразқул амаки билан Бекей холага сеҳрли бешик келтириб беришини ҳам ҳикоя қилишни кўнглига тугиб қўйган эди.* (Chingiz Aytmatov, Oq kema, 1970, 58).

In this sentence, we can see that the conditional sentence consists of main clause and a subordinate clause. The main clause is complex by its structure. It consists of a complex sentence. The subordinate clause is also expressed by a long sentence. Here, a stylistic effect is achieved by a complex sentence consisting of main and subordinate clauses.

Example 3: Тоҳир ёмон бир фалокатни олдиндан сезгандай юраги увушди:  
-Шошилмай гапир! *Сузган бўлса, қон оқдимми?*

-Қон? Ҳа, ҳа.. Қон тиркираб кетди.

-*Ундай бўлса кўрқма.* Тушдаги қон - ёруғлик. Отам доим шундай дейди.

-Танграм шу таъбирни рост келтирсин! Тоҳир оға, мен... *Агар Андижонга сиз бормасангиз... мен ҳам кетмасмен. Неки бўлсак, шу ерда... бирга...* (Pirimqul Qodirov, Yulduzli Tunlar, 1978, 3).

The example clearly shows that the first conditional sentence *Сузган бўлса, қон оқдимми?* is expressed by without a conditional conjunction, the verb form “sa” is used to express the conditional meaning. This is a specific feature for Uzbek, and the inversion is also observed, the meaning is compensated by the context here, such linguistic means are useful to express stylistic meaning. The second conditional sentence *Ундай бўлса кўрқма* is characterized by a specificity such as indicative pronoun instead of a sentence, and imperative form as a main clause. So, some linguistic means in the component of conditional sentence are helpful to place a stylistic effect on the reader.

## CONCLUSION

As results of our investigation, the following conclusions on the comparative stylistics of conditionals in English and Uzbek are drawn: a) conditional sentences in

both languages are stylistically marked so that the emotional and expressive effect should be placed on the reader; b) the conditional constructions in English are built in a way which is not grammatically correct so as to place a stylistic impact on a reader; a stylistic coloring is due to a rhetoric question of main clause and repetition of subordinate clauses in Uzbek and a stylistic effect is achieved by a complex sentence consisting of main and subordinate clauses in Uzbek.

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